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BLOCKPRINT

Vol. 17 No. 3

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OUR OPINION 'YES' – SABOTAGE 'NO'

As this is being written there is a $1500 Student Council subsidized animal show in process. It's at the school farm in Barrington, it is called the Tent Dance and it is simply that — another dance but this time beneath a tent. We are calling it an "animal show" because that is the current slang denoting events that offer no type of stimulation better than dancing, drunkeness, and petting. BLOCKPRINT is not against animal shows but we are against:

1. Highly priced animal shows to the tune of over $1000.
2. Money that is, in our opinion, being spent without discretion and on something that is not in poor taste but displays no taste, originality, or imagination whatsoever.
3. A large quantity of student money being spent on a function that is readily available to students every week at private parties.
4. The idea that BLOCKPRINT's aim was to sabotage the Tent Dance which was expressed to members of our staff by SAO and Student Council officials in personal contacts today.

We would instead like to see more student interests in events offering cultural or "Pop" stimulation rather than social banality. Under the curent $30,000 budget allotted for such activities the idea is entirely feasible.

We would also like to see opinions stated in BLOCKPRINT taken as merely that. Our opinions are the TRUTH to us because they work. Your opinions are the TRUTH to you because they work. Opinions should be taken as something thought — provoking and not cause hostility because they are considered BLOCKPRINT laws.

The School of Design is exactly that — a school of the visual — a school of the artistic. It is BLOCKPRINT'S feeling that our extracurricular functions can be extremely rewarding socially and still represent the artistic. We are extending an invitation to the student body to press for fresh school sponsored social ideas and BLOCKPRINT will help in any and every way. BP does not want to impose their taste in the selection of serious music, rock, or speakers. We want you to impose your taste because we still maintain that "BAD TASTE IS BETTER THAN NO TASTE AT ALL."

Ronn Spencer

LETTERS TO THE EDITOR

Editor, Blockprint:

IN DEFENSE OF THE INTERNATIONAL HOUSE

The International House dance was a bomb this year, as far as RISD was concerned, but the trouble is, it was not a RISD concern. It was sponsored by I. H. for I. H. members. Our permission to use the refectory was on those terms. Admission was $1.00 for members. The only way I. H. could allow others in was to have them become temporary members on the spot. That's where the $.25 came in. Dearest RISD, it was not your dance. You came of your own accord because I. H. was kind enough to allow you to, and when you say that "WE can't have any more stuff like that around here," the "we" you speak of had nothing to do with that dance.

The money you say "we" have also had nothing to do with it. For the sake of information, I. H. is a non-profit organization that has always had financial difficulties. We needed the money, therefore we needed the dance. Its intention was not solely the entertainment of the RISD student body.

"Teenage scene" it was not. I. H. members (excluding the RISD student body which showed up at the dance) are, for the most part, graduate students. To get specifically literal, no one under college age was permitted into the dance because no one under college age is permitted to be an I. H. member.

Those of you who are prepared to try and ban the I. H. from the premises forever might well remember the one we had here last year. We received a lot more help on that one, thanks to Don Gill and others. If someone from RISD could lend a hand again, then maybe the RISD people could enjoy it again. Any volunteers?

Some of you may known that the Black River Circus was supposed to have played at the I. H. dance. Through no fault of theirs, or ours, they couldn't make it. We had less than a week to get someone else within our price range. That band from Brown was about the extent of our choice. By the way, I. H. was just enough disturbed by their performance to dock $40 off their original $150 fee.

Mari Shields and
Sheila Grady
RISD Students

An interesting idea of what is RISD's concern. I think, Mari and Sheila, that you give yourselves away: "I. H. was kind enough to allow you" on your premises which, by the way, became their premises. Their premise is that they did not want your money or any complaints about poor functions. That's why, "Dearest RISD", they rented the refectory for their few members. Pray, Misses.

SONS OF LIBERTY

Judgin from an article in the *Brown Daily Herald* (9/29/67) concerning an organization known as The Sons of Liberty, it was not without reservation that I arranged for an interview with George Petrov, its leader (his official title) and F. Ralph Kegan, Secretary-General. The article was as neat a job of defamation as I have ever come across. They could not deny the accuracy of the reported content, but they did deny its import on the grounds that those statements used were taken out of context. The article, for the most part, was inconsistent with the men I met and the opinions that I heard. I'm convinced; but you decide for yourselves. Here are some of the questions I posed to them and their answers:

If you are not Fascists or Communists, what are you?

We do not feel it necessary to classify ourselves, as we are not wholly against any political group or theory nor for one. But if you must have a name, it might be anti-authoritarian. (Petrov)

What then is the purpose of your organization?

To question. And thus, ultimately, enlighten the people that their personal liberties are being infringed upon by the government in the guise of a national emergency, which we feel does not exist.

What are its goals and what do you hope to accomplish?

We have one goal, personal freedom. If we can convince one other person, that is all we can hope for. And that is a great achievement.

By what means do you have to reach these ends?

We don't have enough people to become violent. (Petrov)

Then again violence only results in jail and bad publicity. (Kegan)

The only way we have is to tell the truth as we know it, question what is opaqued by the government and tell the people.

Why did you find it necessary to organize?

Simple convenience. (Petrov)

Being an official Brown sponsored organization defrays cost and has other fringe benefits. All in all, it just makes the job easier. (Petrov)

Why the clandestine membership?

This is up to the individual; there is no list of membership kept, but if they wish to state that they are members, it's OK. (Kegan)

I guess because of write-ups like the one in the BDH, it's simpler to remain anonymous. (Petrov)

Is there any particular meaning in the taking of the name, Son's of Liberty?

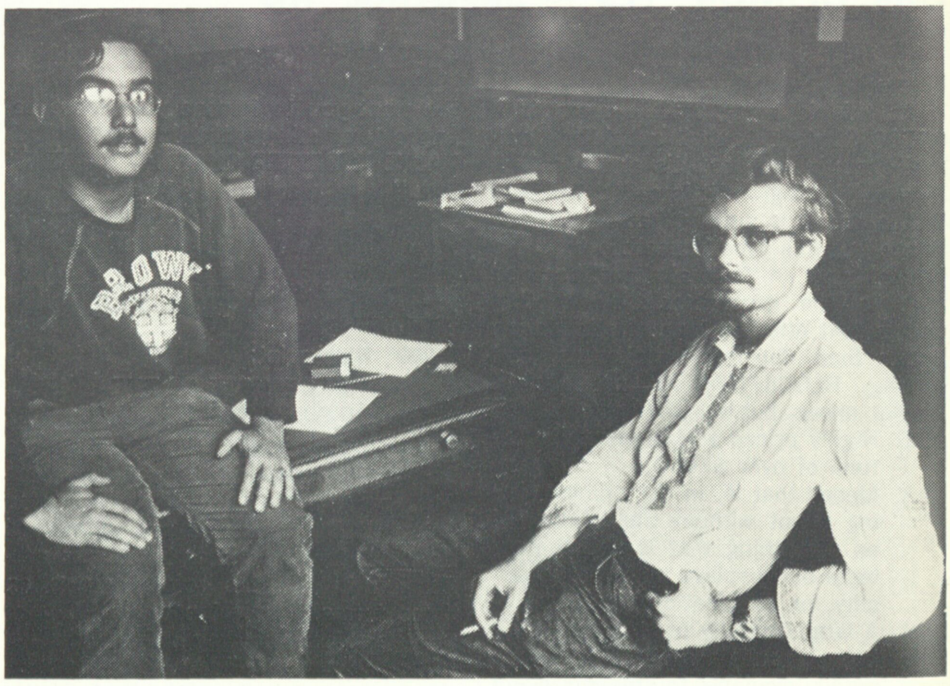
It has a nice ring. (Petrov)

But seriously it's linked with a firm revolutionary tradition and is backed by the traditional meaning of freedom.

You stated in BDH that the organization is opposed to "all forms of government encroachment of personal liberties" including, "Selective Service, FBI, and income tax." Upon what do you base base this opposition?

The statement is partially true. There are certain things about these institutions which are encroachments on personal liberty, but not in their entirety.

The war in Vietnam can be compared to our state during the revolutionary war in which we, under the name of democracy (true democracy), broke the bonds of tyranny. Now, under



the same name, we are acting as the tyrant in Vietnam.

Since the money used to pay for the war is coming from income taxes, the taxes are as unfair as that war. Not only this, but much of the tax money was proven to have been and is still being used to train spies and purchase mechanical spying devices for the FBI and IRS. We feel that much of the tax is not necessary. (Kegan)

Not only is the draft wrong since the war is, but the object of the Selective Services is to intdoctrinate you into a specific area of thinking. If you want to know more about this, read our next printing taken from government released pamphlets. It comes out later this week.

How do you stand on the war in Vietnam?

Since the decision to enter WW II, national opinion has been that we had the duty to God and the world to protect our philosophy at the point of a bayonet if need be. In other words, we force our better way of living onto others, but in our better way is the inherent idea of the right of the individual to choose for himself. This is not being upheld in our actions in Vietnam. We are as much a tyrant as George III, and, if we say we are not, then George III was right and our whole democratic ideal is wrong.

You stated in BDH, that 'Comparison between Hitler and LBJ is unfair to Hilter.' How do you mean that?

This is also out of context. We refer in that statement to the hypocracy of LBJ. Hilter gained his followers with an open policy of world conquest. Johnson uses old slogans and means something else entirely. Things like TVA, free light and power, Medicare and the whole mess. Even student deferments are a cover-up, like the "bread and circuses of old Rome." Not that they are not valuable institutions and good in their own right, but they are used as diversions, so we don't question things like Vietnam.

Would you then sum up yourselves as an organization dedicated to a goal?

It is the choice of the people as to how they should be governed, and the duty of the people to see that government follows the consensus. The people as a whole are either apathetic or uninformed. (I hope just uninformed.) We only wish to awaken them to what is happening and if they already know, perhaps stir them to the democratic spirit that existed during the founding of this nation.

Bruce Klockars

SIX SCULPTORS

Gill

Huebler

Nagelbach

Ramos

Rhom

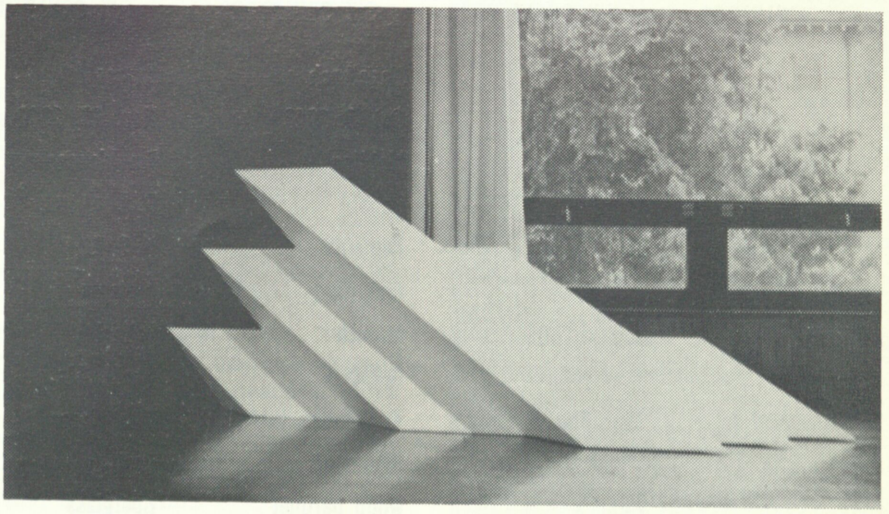
Scanga

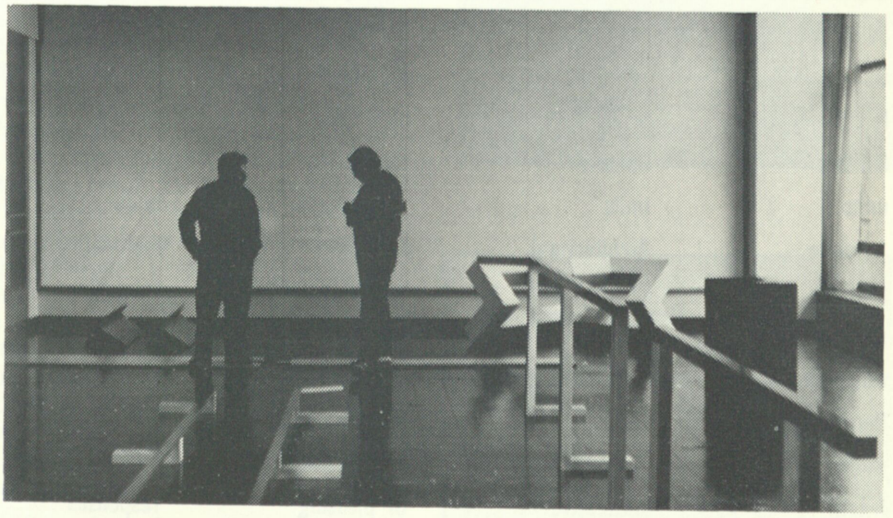
Presented by

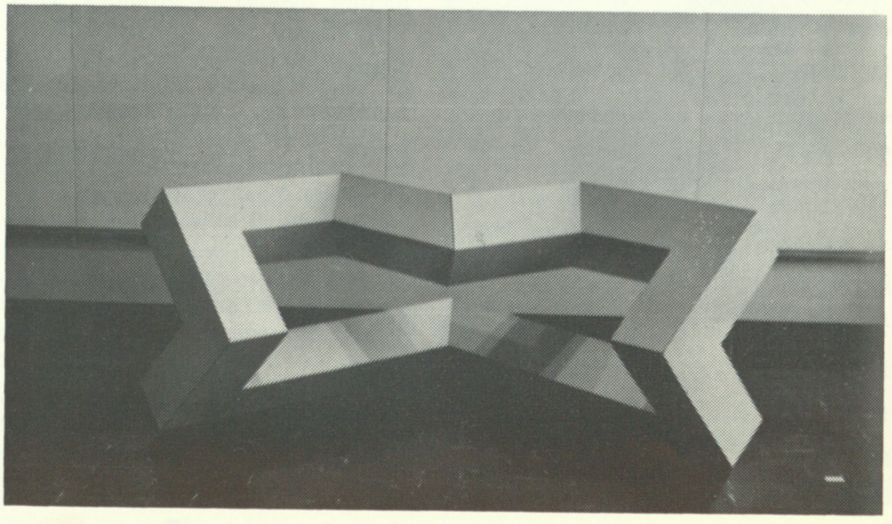
The Pennsylvania State University
College of Arts and Architecture
August 23/September 27, 1967
Hetzel Union Building Gallery

The relationship between space and time constitutes a ratio we call speed. Art in its creation is a speed scale, the ratio of our own sensory capacity and its relationship to that which surrounds us. The creation of art in its own speed scale is the spontaneous outgrowth of every interim between the happenings which separate the major epochs. And while one generation has come to adjust to the relationship their world has created for them, the next generation is beginning to fabricate a new adjustment, a shift into the speed scale of their own; while finding the previous one obsolete, its value in context is not negated. Artists of all epochs have struggled for an understanding of their space and time ratio yet only a very few have been capable of recognising it, of understanding it to the fullest, and being able to translate it in terms of their work.

Six sculptors comprises a collection of work worthy of such a comment; every man has a statement of realization in their own time. Today we are within a society lacking a sense of belonging, one of consumption without reason, one of comfort without self respect, and one of leisure without serenity. Here the work is predetermined, is void of the romantic and is on its way to becoming a statement, a synthesis, rather than an adjustment in its architectural context.







SIX SCULPTORS

Gill
Dec. 10, 19451
San Antonio
Texas
U. S. A.
Chicago Art
Institute
Chicago
Two Pieces
Aluminum
with
automobile
acrylic
lacquer
Solitary
units
Absolute
planar
separations
Unemotional
Height
width
length
color
relationship
within
the piece
itself
An exercise
in absolute
sculpture
a non-arcitec-
tural
statement.

SIX SCULPTORS

Huebler

Ohio
U. S. A.
Bradford
Junior Coll.
Brad. Mass.
Two Pieces
Tinted
formica
on build-up
plywood
forms
Solitary
units
Architectural
volumes and
spaces
Calculated
Strong
clean
decorative
sculptures
with apparent
asymmetry
visually
oriented
and
remindful
of a worthy
American
architiomural
tradition.

SIX SCULPTORS

Nagelbach
Oct. 8, 1943
Liebling
Banat
Romania
Fullbright
Munich
Germany
Two Pieces
Simulated
wood parquet
linoleum
flooring
simulating
Interacting
components
Figurative
undetermined
construction
Whimsical
Unpretentious
manufacture
of pleasing
humorous
objects
warm and
sympathetic
without
preoccupation
the chaos
of
infinite
possibilities

SIX SCULPTORS

Ramos
Nov. 13, 1940
Providence
R. I.
U. S. A.
Museum
School
Boston Mass.
Two pieces
Cast
fiberglass
shell
with white
lacquer
Solitary
units
Pictorial
triangular
masses
Emotional
Undulating
and jagged
responses
whose color
is hidden
beneath
a white veil
responsive
to the play
of light
creating
a sensual
internal
reaction.

SIX SCULPTORS

Rohm

Cincinnati
Ohio
U. S. A.
U.R.I.
Kingston
R. I.
Two pieces
Aluminum
with
automobile
acrylic
lacquer
Interacting
components
Enviromental
horizontal
separations
Cool
The creation
of space
emanating
an ordered
tactile
and visual
sensitivity
demanding
attention
hiding
aggression
beneath
an elegant
exterior.

SIX SCULPTORS

Scanga
June 6, 1932
Lago
Calabria
Italy
Tyler School
Temple U.
Philadelphia
Two pieces
Northern Pine
negative
positive
columns
bare
Ambivalent
components
Monumental
vertical
statements
Contemplative
Where the real
becomes
unreal amidst
a real
synthetic
world
Sensual
exclamations
balancing
between
apparent
opposites
Serenity as
a profession.

GUSTAV MAHLER: A NEW NAME?

No one has to say that popular music is not the only form of musical expression, not even that it is the best form. We are open to new ideas in music (so long as the beat is there), but are we receptive to the old ones where "the beat goes on" but is not the kind to which we can physically dance? It is the mental "dancing" of which I write, the feeling inside the listener which lifts him above the notes and into a world as psychedelic as any we know, or probably ever will. And so I direct your attention to some excitement going on in the music scene, even though the composer may not be known to you; he is a composer as contemporary as any you are likely to hear.

* * *

For an expanding group of devotees, Gustav Mahler represents an artist of great emotional and orchestral power; his work is the consummation of a period of introspection in many ways similar to our own: the Romantic Era, Mahler, while belonging to that period — in some way, he ended it — introduced ideas and methods which are happening right now. What he wrote before the turn of the century may not have influenced the trend toward expanding the possibilities of contemporary music; indeed, most rock musicians probably think that he invented fertilizer. I would suggest, however, that we listen to Mahler for his means of expression and the direction to which he carried the music of his time. It might very well be the direction of our time.

The nineteen-sixties finds many of us looking within. The reasons, of course, are personal; but the effect is to search out the present for a relationship to the whole. So it was with Mahler. At the time of pre-World War One Germany (German Expressionism was in full swing) Mahler looked within and found, not the despair of many of his contemporaries, but the imagery of hope. "On what dark subsoil our life is built!," he wrote. "Whence do we come? Where does the way out lead? Why do I believe myself free and yet am wedged into my character as into a prison? What is the purpose of suffering? How can I understand cruelty and malice in the creation of a kind God? Will the meaning of life finally be revealed in death?" After nearly five movements of his "Resurrection" (Symphony Number Two) wherein Mahler examines the human condition — of Man's attempt to reconcile himself to existence and mortality — there is a final breath of hope as the chorus sings: "And be borne up, Through struggle to God!"

Compare this if you will to the Beatles' "Within You, Without You":

> We were talking — about the space between us all
>
> And the people — who hide themselves behind a wall of illusion
>
> Never to glimpse the truth . . .
>
> When you've seen beyond yourself then you may find, peace of mind, is wating there — And the time will come when you see we're all one, and life flows on within you and without you.

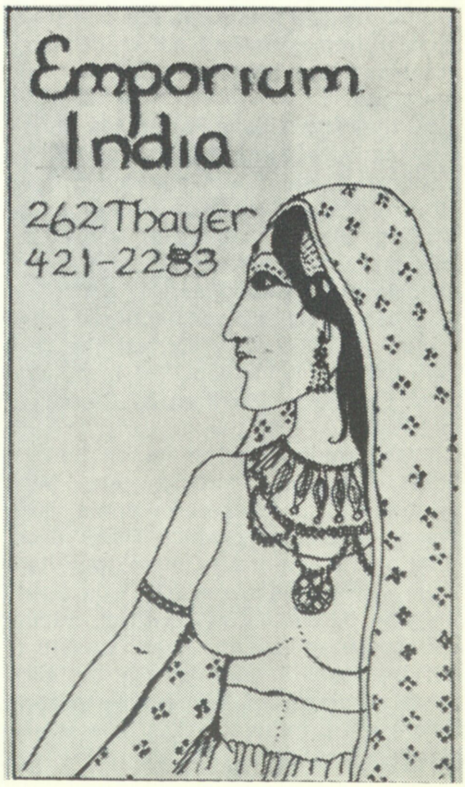
A similar search and conclusion. Remove the religious overtones of Mahler's words (his music speaks our "religion") and we find a contemporary.

Through the use of electronic effects by which instruments are pushed beyond their range through amplification and reverberation, guitars in pop music cease to be guitars and become instead anything from a pulse (The Who?: "Miles 'n Miles") to a frightening siren (The Beatles: "A Day in the Life"). In addition, we have Simon and Garfunkel adding non-musical effects such as a radio news broadcast in their "Silent Night". Today's music moves out of the background of dance and into the cacophony of life.

Mahler, similarly — though without the assistance of electronics — stretches the range of the instruments, pushing his trumpets and strings above and below their register. The climax of "The Resurrection" testifies to the power of stretching an instrument. The effect releases the mind from a musical experience as in Bach or Beethoven. By comparison, their's was music for music's sake. Mahler writes something beyond music, with volume that is beyond comprehension and subsequent silence which is difficult to define.

Audiences of his time never heard anything like Mahler; but we, through our music, are hearing it now.

Don Simon



STATEMENT: TOWARDS FANDSO

The credo of functional aesthetics demands of a design the best possible expression of function. This leads to a kind of totalitarian image. If a Porsche is dented, its image is diminished because it is less than perfect. The design cannot be changed in any way; the consumer is unable to contribute anything to the object. He can only become increasingly involved in the activity of consuming.

The Bauhaus believed that sculpture and painting would eventually disappear and that all aesthetic activity would be assimilated into functional objects. We disagree. We believe that all aesthetic activity will eventually he assimilated into quotidian activity, not into objects. Traditionally the value of an art object resided in its final form rather than in its creative process. We believe that the function of an artist is not to produce objects but to communicate the artistic process itself — to transform today's consumers into creative individuals.

Liliana Porter
Jose Guillermo Castillo
Luis Camnitzer

MANIFESTO

In 1964 Liliana Porter, Jo: Guillermo Castillo and Luis Car itzer, without being a group yet, felt that traditional printmaking had not made much progress since its origins five hundred years ago.

At that time Liliana Porter was experimenting with cutting and folding her etchings. Castillo was working on the interchange and random situations of printing plates. Camnitzer was using different materials such as plaster, plaster bandage and acrylic emulsions in order to achieve three dimensional prints. In 1965 they formed the New York Graphic Workshop. The first manifesto (1965) was written by Camnitzer in 1964:

"Modern industry prints on bottles, boxes, electronic circuits, etc. Most printmakers however make prints using the same elements which Durer used. Printing in editions is more important than working on the plate. This opens the way to embossing, cutting, folding and space utilization. Paper quality is not the issue. Paper is only an accidental example of a material existing before the printing process, like fabric, glass or masonite. Besides there are materials that set during the printing process, like plaster, papier mache or plastic emulsions. From this we arrive at the idea of an "object" transcending the traditional ideas of painting and sculpture. Printmaking provides not only the possibility of an object but of an edition of objects. Artists should reveal images. Only Seghers and Piranesi were able to go farther in printmaking than their colleagues in the other arts. Printmakers lag behind the other arts and enclose themselves in their craftsmans kitchen. Time has arrived to take the responsibility of revealing our own images as printmakers. Techniques should condition but not destroy these images".

In 1966 the N.Y.G.W. sent out Christmas greetings, an edible cookie with "Greetings 1966 — New York Graphic Workshop" moulded on it. This was accompanied by a xeroxed manifesto which stated:

"Historically printmaking has been a second rate art. The only valid uninterrupted factor in printmaking has been the concept of "edition" and the possibility of unlimited distribution.

To us, today, printmaking is the creation of "Free Assemblable Nonfunctional Disposable Serial Objects" (FANDSO).

The qualities of these new serial images revolve around the fact of their multiple existence and their interchangeability. The mass production of "FANDSO" will bring to everybody the opportunity of developing their own creativity, helping to remove the difference between artists and consumers. Towards total art.'

The most important feature of printmaking is its potentiality as a mass producing medium — its capacity to reach a non-finite public. However, no long after its origin, printmaking degenerated into an imitative art. No longer concerned with creating its own imagery, printmaking came to reproduce paintings and drawings. And, the limiting of editions transformed the potentially nonfinite public into the same finite public who could afford paintings and other unique originals.

The mass production of art objects is the contemporary equivalent of printmaking in its first stages. Multiples were one of the first steps taken in an attempt to allign art objects with industrial processes. However, multiples are the mass production of an object, not a mass produced object. While mass production makes possible the serial existence of the object, it is not an essential part of it.

For us printmaking is the creation of:

Free (as opposed to restrictive)

Assemblage (so that the manipulation of individual units permit multiple possibilities)

Nonfunctional (because function increases the dependence on the object)

Disposable (because this is a consistent extension of the edition idea)

Serial (because in a mass production conditioned society any unique object is ineffectual and obsolete)

Object (because printmaking has gone beyond the paper print)

We believe that FANDSO should exist in unlimited editions. An unlimited edition reduces the market value of a work and brings it closer to its production cost. An unlimited edition facilitates a more direct aesthetic contact with the object because the hypocritical respect that presently separates the spectator from the object is reduced.

FANDSO'S concept of unlimited editions is utopian.

Today it costs less to produce a small edition of costly etchings than an unlimited edition of simple objects merely because the tools of mass production are prohibitively expensive. Nonetheless, the direction is indicated, and once these tools have become accessible, we should be prepared to use them.

By means of industrial design, mass produced objects have already been created in a way consistent with their mass production processes. For example, the first automobile was a horseless carriage. Later, the design was more closely integrated with the actual production process. The design then aimed to express and serve the function of the object. But such adherence to function distorted the aesthetic problem (which is why Fandso wishes to develop along similar lines without becoming functional). Because the consumer's attachment to an object increases proportionately with the functional efficiency of that object, and because industrial objects are intended to be profitable and salable, such objects always fulfill preexistent public tastes. No unknown images are revealed.

WITHIN REACH

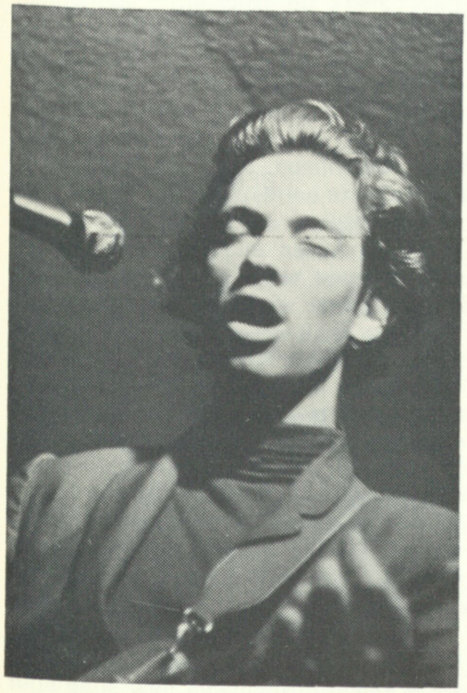
As promised in our manifesto on taste, we are now circulating information on available speakers, performers, and events. Response was strong, and people gave suggestions to BP, clubs, and the Student Council. Support for any gesture can be obtained by public petition, or working with clubs, or the Student Council.

We have researched all the publicity that the SAO has received in the last two years. A list of all possibilities has been compiled and distributed to all club leaders and student council members. We will keep them informed on any "tips", good deals and good prices.

The most pressing need is support of another club to join BP and the Motorcycle Club in bringing John Hammond and the Screamin' Nighthawks; a great show being offered at a great price.

Keep circulating anything you want or come across. We will help in anyway.

Bill Dunning and Tim Duffy
Music Eidtors



JOHN HAMMOND

LADY FELDER . . . TEA TIME, PRAYER TIME

(a 5 second play in ragtime read in rapid succession)

Lady Felder — Tea time?
Lord Husband — Tea time?
Lady F — Tea time?
Lord H — Will the Sox fit the shoe?
Lady F — Have some tea. And how's the war?
Lord H — Is there a war in China? Opium war?
Lady F — No war is good war.
Lord H — No tea is good tea. I'll take that drink now. Scotch please. Sox please.
Lady F — Scotch on the Sox?
Lord H — No. Scotch of the Sox.
Lady F — Mary, tea for two.
Lord H — Is the fire hot?
Lady F — Hot? What?
Lord H — The fire in the hearth. The bright burning fire like the gift of Prometheus. Ha! the Scotch.
Lady F — Surprise!
Lord H — But this is tea. And they complain about the war. When shall the human mind ever know the difference between Scotch and tea!
Lady F — Do you think the mechanized world is too mechanical?
Lord H — Yes dear. This is funny tea. Where does that Mary we have come from?
Lady F — San Francisco. Why?
Lord H — I feel funny.
Lady F — That's funny so do I. But I thought it was the Scotch.
Lord H — Scotch who? Is he from California Too?
Lady F — Isn't California better than tea?
Lord H — I forget what my mother used to say about that. I even forget my mother sometimes.
Lady F — That's too bad.
Lord H — Do you think so? I remember the first time I forgot my mother. It was a great shock to her. I said to her — "Mother who are you?"
Lady F — Really. Who is your mother? Or did we meet.
Lord H — You know, dear, you look very much like her. In fact you could almost be her double! (He leans forward and frowns.)
Lady F — What is it dear.
Lord H — You are my mother? Aren't you?
Lady F — Don't be absurd . . . I'm your wife.
Lord H — Prove it!
Lady F — More tea?
Lord H — Much more mother, thank you.
Lady F — I'm your wife. Not your mother. Your wife. Not mother. Wife.
Lord H — Don't be angry mother. I still like tea. Don't I?
Lady F — You're just like my father used to be when he drank tea.
Mary — (enters) John Thomas and Lady Jane at it again.

Curtain closes . . . Police sirens heard outside.

SOME CINEMA

With "Bonnie and Clyde," director Arthur Penn has created an extremely American film which combines a definite cinematic styles — with comedy and violence as content.

As a timeless image of America, the viewer watches Bonnie and Clyde and gang driving automobiles (the American way of death,) drinking Coca-Cola snapping each other with a Kodak, going to the movies, eating hamburgers. At the same time he watches a vivid portrait of an era of disillusionment and depression — the Midwest during the nineteen thirties. In this respect we can understand the directors stress on the mythic aspects and his attempt to present two folk heroes along with the folded banks, repossessed farms and oakie camps of that time.

As form, Penn has combined the naturalistic aspects of this setting and period with the slick stylization that is Hollywood today. He uses common techniques (Close-ups, slow motion, tints) in a strong manner that never becomes obtrusive. But it is the details of the depression and violence that are juxtaposed with the appearance of the color production. In the same respect he chose beautiful people and yet used them in a personal way full of individual mannerisms.

The same sort of juxtaposition in content produces a similar contrast. The outright comedy is consistently broken by violence of a very brutal nature. Penn states that, "On the set, I might think about how high-pitched or how forceful a scene should be, but I don't think of violence as an isolated act." (N. Y. Times.. In the same manner of other American films, Penn adapts sight gags, the chase and a folk ballad score to very humorous effect. At the same time the camera unflinchingly shows us the brutal effect of bullets on human flesh.

What is the purpose of a wild, frolicking adventure causing and ending in a bloodbath? I feel a contemporary relevence can be found in an extended parallel with the automobile today. Perhaps my analogy is a reading of my own hang-up into the film — but the evidence is extensive — visually and themactically. The title characters first meet as he's attempting to steal her mother's car, their first love "problem" is in a car, their first bank robbery results in no money but almost colliding with a truck, their first murder is committed by shooting a banker in his face which is against their car window (visually the same as the head going through the windshield of a car) Clyde says later that he never meant to *kill* anyone; Moss' father uses his truck with a supposed flat tire as a trap for the police; and Clyde dies at the foot of the car and Bonnie inside. How does the death of Buck in his brother's arms (the result of a bullet which blew open his skull) serve as a reminder of recent events of this decade? About all of that wild fun — it directly relates to the auto (a wild, swinging good time) just look at the ads for young people in love Dodge fever anyone? . . .) Then look at the moive ads — "They're young and they're in love and they kill people.

Arthur Penn has made possibly *the* film of the year, and definitely the best American film since "Strangelove," but I question whether viewers will dismiss the adventure and instead see the reflection of violence that is America today.

J.N.

BENCH

Of this there's one of life's most wonderous kind
A flower that blossoms free
For the bitter world that has begun
That one shall never truly see
From all that's left from dawn to dark
A bench in it's long deserted sleep
Waiting for the one
The two
The three
That never will cross the void
And sit upon its never-painted-slats
To eat
To talk
To rest
In silence thinking thoughts
By no man thought today
Or in rhelm of moments long sung hour
A gentle flower growing slowly
Where none but the chirp of brown winged crickets
Dare to break the silence of the mind
A small dark insect resting idle
On park benches of never-painted-salts
And rusty nails

John Schultz

PLANNERS EYE HIPPIE MOVEMENT

Washington — (AP) — There wasn't a hippie in sight as some 2,500 planners gathered last week to discuss the next half century of American life. But the hippie movement was much in evidence.

Speaker after speaker dwelt on the hippies — their meaning and their likely effect on the future of the United States.

Some saw in the withdrawal of the hippies from conventional U.S. culture the first seeds of a massive revolt against a technology explosion the speakers felt threatens to strangle individuality.

That the hippies were mentioned at all at the American Institute of Planners' prestigious "The Next 50 Years" conference indicates the impact the movement already has had on U.S. life.

Few speakers who talked of the hippies indicated they felt the movement was anywhere near its peak.

August Heckscher, commissioner of New York City's Recreation and Cultural Affairs Administration, warned against dismissing the hippies as merely a fad. He indicated they differ sharply from the goldfish-swallowing collegians of other years.

Mr. Heckscher said the hippies may "represent the beginning of a withdrawal from the values and concepts which have dominated the Western world for more than five centuries.

"They may be the beginning of an anti-technological movement which will slow down the mindless pursuit of technological change carried out for its own sake, without concern for the human values it supposedly concerns."

Carl Oglesby, a self-styled radical activist who lectures at Antioch College, also saw the hippie movement as a revolt against a civilization dominated by technology.

And Mr. Oglesby gave this description of the average, middle-class product of the "American dream come true" he said the hippie is determined to avoid becoming:

"He has everything the country can offer. He knows how to be educated and how to hold a professional job, how much money he will earn, what kind of house and neighborhood he can expect to live in.

"He will never be hungry or disgraced. Certain tables of social statistics even allow him to predict with impressive accuracy how long he will live when he will suffer from his first ulcer or heart attack, and when his wife will be unfaithful to him for the first time."

David T. Babelon, author of "Power in America," said that in searching for individuality the hippies may already have fallen into organization patterns much like those of the culture they profess to detest.

"Their interminable demonstrations," he told the conference, "for both the publics of street passersby and the media, show a talented energy and even an instinct for organization.

"They come together naturally — even though they do not naturally belong together — which may account for the vacuity and the primitivism of their unifying slogans.'

ONE MAN'S HIGH

C. R. is a friend of ours. He is a simple guy who leads a simple life — he loves the Stones and loves to eat. He's a friend from Bristol, and every weekend he makes it a point to stage an eat-in.

This summer he staged one that went for $22 apiece. He started at 10 A.M. Saturday and had seven full courses and as many appetizers, and including two short 15 minute naps, he finished at 11:30 by passing out. C. R. calls it "the ultimate high." All day people roamed in and out, stared and left bewildered. He sat there, waiting for just the right records to fall and the lobster to attain the perfect red.

He's a real person, and this is his ultimate high:

* * *

To quote the famous words of Michael Philip J., "What to do? I really don't know what to do." Well, if this is the way you feel every Sunday, here is a little "pick-me-up" which will make your Sabbath (Christianwise) relaxing, enjoyable, and even a day to look forward to.

First begin cooking at 9 o'clock A.M. This will enable you to enjoy your first course at precisely 10 o'clock, which, of course, as you all know, is the time for the Linus the Lion-hearted Show. Your first course should last you through Linus, Peter Potamus, and Bullwinkle. The sitting will be shrimp cocktail, filet of beef sandwiches, tossed salad, whipped potatoes, and garlic bread.

During the depression of a Sunday afternoon, which lasts from the end of the Bullwinkle Show to the beginning of the Giants' football game, one should be preparing the second entree. While preparing, a light snack of Wisconsin Cheddar and crackers is suggested.

The second serving is tossed salad, Southern Fried Chicken legs, French fried sweet potatoes, mixed vegatables with onion sauce, garlic and a white Burgundy wine. This tidbit may last the entire Giants' game. A 10 minute nap is now advisable.

The final dish (dessert) is a morsel of spaghetti and sweet sausages with tossed salad, garlic bread and Chianti. Recommended serving time is 10 o'clock, during "Mission Impossible."

I know everyone realizes this, but I'll mention this for those of you who are not students of the hops — beer should be drunk all day.

The above gastronomical day will cost about $15.00 per stomach, a minor cost compared to the large feast. Below is a suggested shopping list for two people for the necessary foodstuffs.

- 4 Shrimp Cocktails
- 2 pkgs. Tossed Salad
- 2 lbs. Butter
- 3 loaves Garlic Bread
- 3 lbs. Potatoes
- 6 Filet Sandwich Steaks
- 1 jar Wisconsin Cheddar
- 1 box Crackers

- 10 Chicken Legs (bottoms and thighs)
- 6 Sweet Potatoes
- 1 pkg. Mixed Vegatables
- Mazola Oil
- Flour
- ½ doz. Eggs
- 1 can Cranberry Sauce
- 1 box Spaghetti
- Spaghetti Sauce and Sausages
- 2 bottles Salad Dressing
- 1 bottle White Burgundy Wine
- 1 bottle Chianti
- 2 cases Budweiser Beer (Pony Bottles)

C. R. Black

WHAT TO DO...

BOSTON TEA PARTY
338-7026
October 20, 21, The Active Creation, The Phluph
THE PSYCHEDELIC SUPERMARKET
October 20, 21, Chuck Berry
UNICORN
dial UNI-corn
October 20, 21,
unscheduled
CLUB 47
864-3266
October 20 Mike Seeger
October 21 Charles River Valley Boys

NEW YORK
THE VILLAGE GATE
475-5120
October 20, 21 Miles Davis
CAFE AU GO-GO
777-4530 October 20, 21
Lary Hankin, The Chrysallis, Eric Anderson

THE ELECTRIC CIRCUS
777-7080
October 20, 21, unscheduled
THE SCENE
582-5760
October 20, 21, The McCoys
THE DOM
787-2210
October 20, 21, ?
THE VILLAGE THEATRE
475-8400
October 20, 21, Otis Redding

YARDBIRDS FADE

On Friday, October 6, English rock group the Yardbirds failed to show up for that night's scheduled gig at Brown University's Meehan Auditorium. Those who attended will testify that the show did indeed go on: with celluloid sweating Switch Hitter and his Soul Revue vainly trying to hold down the fort . . . until 10:30, when Mitch Ryder, tired of playing the martyr, stalked off the stage muttering that the milling audience failed to appreciate his barrage of four-letter words, fake sweat, and nelly screeching.

But the fact remains that the featured act, the Yardbirds, just didn't make it. About this there were various vague and sundry rumors to the effect that their drummer was deathly ill. But by Saturday night of the 7th, it appeared that the 'Birds had indeed double-crossed Brown. An irate Ira Magaziner, president of the Class of '69, was not about to let it go by. Not with a night's loss of over $5,000.00 staring him in the face; not to mention last year's fade of the Sopwith Camel and more recently, the Blues Project. Magaziner was informed that the Yardbirds were due to perform the next night at Mountain Park in Holyoke, Mass. . . . with Young Rascals' Dino Danelli as replacement drummer. Yet he was not engaged for the Brown Show (Keith Relf said "Who the hell is Dino Danelli anyway?") and the Yardbirds would not take Brown's excellent replacement drummer Robert Mason. Also, the next night, there was no Danelli in Holyoke. Because Danelli did not care, and because the Yardbirds didn't they played with a union drummer who had less than 3 hrs. rehearsal. Yet the Yardbirds did not bother to get one for the Brown show and simply faded.

BLOCKPRINT NEEDS:

- **TYPISTS with typewriters**
- **MANY DRAWINGS**
- **ADS**
- **ILLUSTRATORS**

CONFRONT THE LAWMAKERS!!

PART I

At noon, on Oct. 16th there will be a brief rally at the Civil War Memorial, Kennedy Plaza. The rally is to support the R. I. youths who will participate in the resistance movement against the draft. They will join hundreds of others in Boston (thousands across the nation) who will destroy their draft cards.

There will be brief speeches read by a representative of the R. I. Draft Resisters. Other speeches will be given by a member of Veterans for Peace, the R. I. Mobilization Committee, Father Vanderbaar (Providence College).

Please attend — support the draft resisters — support our boys in Vietnam, not those who sent them there.

PART II

On Saturday — October 21 — Rain or Shine

Self determination for Vietnam and for Black America!

The American war machine reaps a whirlwind that engulfs our country and threatens the world. Three billion dollars a month, which could be spent to attack the intolerable conditions of our disinherited cities, is spent instead to kill and destroy in Vietnam. The insulted and injured at home have no choice but to act out their despair by rebelling.

We call on those opposed to the war to escalate the quality of their opposition — by intensifying activity in their communities and by converging on the Capitol on October 21st.

A DAY OF UNITED ACTIVITIES WITH MANY LEVELS OF INTENSITY —

From simple protest — Come and participate in a mass march and rally. There will be two marches — from the Washington Monument and the Lincoln Memorial — meeting at the Pentagon. Take the one day train from Providence to Washington.

To determined direct action — at 4 o'clock many thousands of individuals will participate in a sit-in at the Pentagon. Those wishing to be part of this direct action will separate from the rest of the march. Other individuals who wish to risk arrest will join in supporting picket line. The sit-in as well as the support picket line will last through the weekend. Take the two-day bus if you wish to participate.

TRANSPORTATION

One day — Oct. 21 — by reserved train: Leaves Providence at 1 A.M. Saturday morning. Leaves Washington 10 P.M. Saturday evening. Cost: $17 round trip.

Passengers meet at: Kennedy Plaza at 12 midnight sharp Two (2) days — Oct. 21, 22 — by reserved bus: Leaves Providence. at 1 A.M. Saturday morning Cost: $19. round trip. Leaves Washington 5 P.M. Sunday afternoon. Passengers meet at: Kennedy Plaza at 12 midnight sharp.

HOUSING:

Housing is being arranged — bring sleeping bags. Bring box lunch.

There will be an information table in the P. O. lobby, Memorial Hall until October 19th. One can get reservation forms for the transportation to the Washington demonstration.

PLEASE — don't let the lack of money stop you from attending the confrontation in Washington. There is money available if one can't afford the full cost of the trip. JOIN — and bring a friend.

Provided by RISD
Committee For Peace In Vietnam

DEAR ABBOTT

Dear Abbott,

Being new to this school and having no previous conception of it (more than hearsay), I was very surprised to find that it is a trade school. I had anticipated some very groovy things to happen but have resigned myself to the fact that college life is "up the Hill". My main problem is meeting these college types — how does one get to know these boys without being formally introduced? I beg your assistance in this matter as my social circuit depends upon it.

Ever-So-Grateful

Ever-So-Grateful,

Probably the best thing anyone at RISD could do is to become embroiled in the collegiate, "Fratty life" that is so apparent at Brown University. There are several ways of getting "in". The first thing would have been to sneak into "Freshman Week" and maybe steal a beanie but that'll have to wait 'til next year. You can still go to all the Pembroke-Brown mixers and dances just by getting acquainted with one of those deliciously good-looking and brilliant Pembrokers. You can also hang around the pizza wagon outside the "quad" at night and maybe strike up an interesting male liason. Of course, you must attend all football, soccer, hockey, basketball, and wrestling functions. In short, build your social life around that of a typical Brown student. Learn to like MoTown, bourbon, noise, muscle, etc.

If after all the above suggestions are exhausted and you are still wanting some real Ivy friendships, there's something wrong with you. Probably your only other solution is to go into architecture.

Abbott

I

Hear a gull,
Just a single one cry out,
As solitary as myself,
It puts my mind, my heart,
My senses all to rout.

I'm as far from anyone
As I am from peace.
But you?

Come with me
To a place that's no one's
We'll make it ours
From all this that's sterile
Here, all things will flower
With a love we have
So rich and fertile.

II

Days grow year to year
Yet die from morn till eve,
The Day is gone
  The Dark is come,
And men their plight
Neglect to grieve.

III

Darling femmes gambol
With bosoms bobbing;
Laughing at their whims,
And joyous;
For les hommes
Were close to warm.

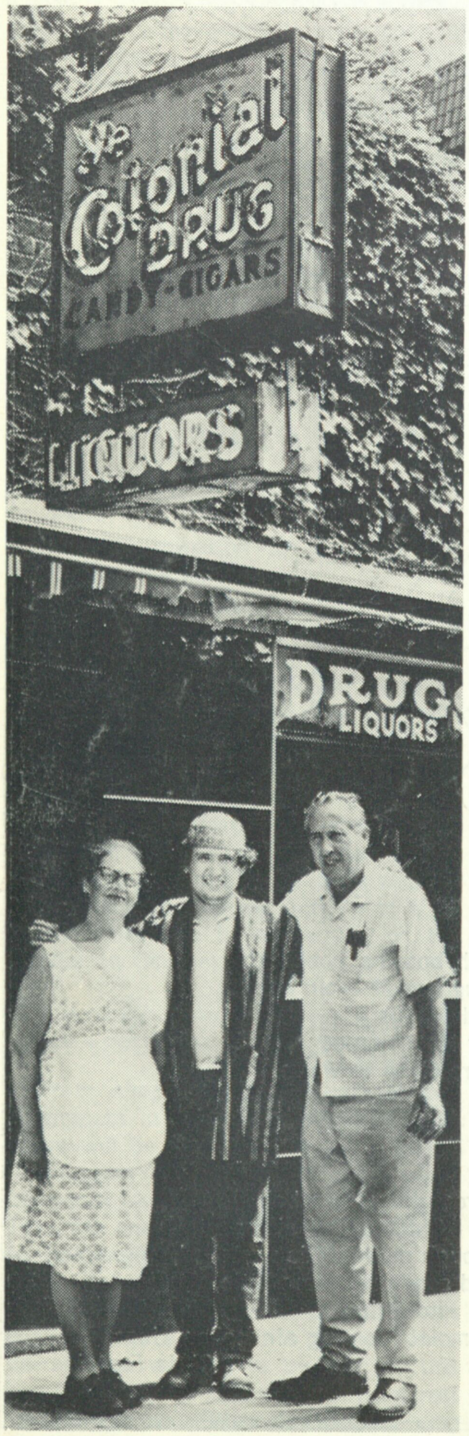
IV

Across the way a bell
    Chimes and sings
Though my heart is wretched,
And sees and hears little,
    Its Voice
In moist morning air mellow rings.

Chris Fontaine

NOT TO
CIRCULATE

MYSTIC MEXICAN



ANNOUNCEMENTS

NOTICE: Club presidents please have Student Council Grant forms completed and back to the S.A.O. by Thursday, October 19. (These forms may be obtained at the S.A.O.) Failure to comply will result in the delay or reduction of your grant.

ON TUESDAY, OCTOBER 17 there will be an illustrated slide lecture by Alkrishna V. Doshi, architect and planner, from India in Memorial Hall — 8 P.M. Everyone is invited. Lecture is sponsored by the Dept. of Architecture.

EVERYONE INTERESTED in working in lights, sound, and film. Wishing to affiliate with sculptors, dancers, etc. for the express purpose of creating a complete emotional experience. In other words, a "happening." Contact David Clarke, Box No. 183.

ALL VARSITY CHEERLEADERS should pick up their uniforms at Dean Paisner's office before the first game.

ON OCTOBER 23, 1967, from 10 until 2:30. Orders for class Rings. $10.00 deposit will be required.

CALENDAR

MONDAY, OCTOBER 16
7:00 p.m. 430 C. B. — Motor Cycle Club Meeting

TUESDAY, OCTOBER 17
12:00 Noon Gym — Dance Class
3:00 p.m. 432 — Sound Workshop
7:00 p.m. Homer St. Lg. — Sailing Club Meeting
8:00 p.m. Mem. Hall — Lecture by Alkrishna V. Doshi, architect and planner.
8:00 p.m. Refectory — Folk Sing — Peace for Vietnam Comm.
9:00 p.m. Tennis Club — Tennis — Sign up at SAO

THURSDAY, OCTOBER 19
12:00 Noon Gym — Dance Class
7:30 p.m. Mem. Hall — Film "The Trial'
6:00 p.m. Boy's Club —Swimming

FRIDAY, OCTOBER 20
8:00 p.m. Tennis Club — Tennis — Sign up at SAO

SATURDAY, OCTOBER 21
12:00 Noon Holy Cross — Sailing Race

SUNDAY, OCTOBER 22
7:00 p.m. Upper Refectory — Catholic Mass